

NEWSLETTER



Xäl

Nuova Littoria

Lyssavirus

Dunkel Reich

Grimdar

permafrost

PERMAFROST

Permafrost is back, and with this periodic bulletin I would like to share with you all the news regarding the people who have donated their time, their passion and embraced the "ideological" cause of black metal together with ETICA ARIA Produzioni. (Only Tapes is Real!) - Permafrost was born as a special insert of another paper project, "Empire of Blood" Newsletter - which saw two issues out - and which has ceased to exist. PERMAFROST on the other hand continues, and it is no coincidence that this decision was made, for reasons that perhaps have their own logic unknown to me, it takes shape on the day of the fiftieth anniversary of the death of our Julius Evola (11-06-1974/11-06-2024) R.i.p

PERMAFROST will offer an update service on artistic movements with the production and distribution of physical media such as AUDIOCASSETTE demo Only plus some of my "thoughts" depending on the moment; therefore updating productions and distribution list both for what mainly concerns ETICA ARIA Produzioni but not only, if there is the opportunity to collaborate and/or distribute something else, just as I will try to offer space during the interview to those who are, as long as I think it deserves attention. There will therefore be the opportunity to intervene also and mainly, offering you a general excursus on the activity and new developments of the bands that have been involved and who will eventually want to continue their artistic journey with ETICA ARIA Produzioni. ETICA ARIA Produzioni has no profit-making purpose; my intent has always been to support projects, emerging bands, personalities with a good emotional charge and with a great desire to do and get involved in the musical field, be it Black Metal, Dungeon Synth and/or Dark Ambient in the most total UNDERGROUND spirit . 88

A.M. (28/06/24)



Pontinian Black Metal Circle - (Xäl And Nuova Littoria)

"Pontinian Black Metal" is a young underground circle of black metal bands (but not only), formed and developed in the province of Rome at the behest of "Aetherion" (all instruments and vocals) and then by "Astura" (all instruments and voice), respectively the leader and sole members of Xäl (2018) and Nuova Littoria (2021). Subsequently, on the day of the Winter Solstice of 2021, the work of the same label "Pontinian Black Metal Label" / "PBM" will begin, with which it will be possible to self-produce and promote small extreme identity realities of the entire surrounding area. Having arrived so far, and having come out with various works both personal and otherwise, coinciding with the release of the third EP, "Ver Sacrum" - what better opportunity to ask for an account of the work done so far?

↳ Hi Guys; It is a pleasure and an honor for me to be able to speak to you. It goes without saying that there are several reasons why I call you "A Report". Aetherion/Astura - "Hi Angelo, we thank you right away for calling us to Report for this interview, it's a great honor". But let's start step by step, sufficiently and orderly enough to outline "two basic lines" on the work of your recording projects and activities; How, when and in what context did interest in black metal arise? Aetherion - "The interest in black metal was born during adolescence. I was already listening to other related genres, such as death, thrash, dark ambient, but the meeting with Astura definitively brought me closer to Black, we attended the same high school, and we often talked about music, which also resulted in me approaching this style of music intimately. life. Gradually embracing its philosophy was my only goal, and I owe all this to two albums specifically, Burzum and A Blaze in The Northern Sky, but also to the documentary Until the Light Takes Us." - Astura - "I have always listened to metal and punk, at 15 I started listening to black metal, with The Somberlain by Dissection and A New Dawn of White Power by the Italian Waffen SS, since then I have mainly listened and played black. Metal".

↳ With what principles/ideas/values are your main and respective projects born? Aetherion - My project was born as a desire to translate into music some of the fundamental pillars of my existence, to honor the earth and nature that is my mother, to renew the memory of the previous world through the windows I had with the past, my grandparents, now almost all deceased, recognize the mystical nature of the entire reality and induce anyone who approaches my project with real curiosity to delve deeper and/or undertake a spiritual journey." Astura - "Nuova Littoria was born in the summer of 2021. Mainly I didn't want my music to be listened to or taken into consideration by all that mass of degenerates who mostly make up the fan base of extreme metal listeners. Therefore a project for a few. In the more I wanted the listeners to be all Italian. In fact, with the PBM label for the distribution of the first two demos, as much as they asked me to, I refused to sell copies outside Italy to foreign guys. Now I've changed my mind about it. I have decided to extend the shipments of new releases with the PBM label to all of Europe. Plus some labels in South and North America are also dealing with productions in the new continent. It is therefore an Italian, Nationalist, Pontine band that whole series of values that today we could define as "Traditional" or "Reactionary".

↳ What kind of message do you want to convey through your music? Aetherion - "The message is immediately perceivable and easy to understand. We talk about big concepts but in a simple way, in a way that defines profane. There is no lack of a spiritual element in what I create, but I humbly recognize that I am only a musician and not a speaker. Music can bring us closer to the Truth but it cannot alone lead us towards It." Astura - "with Nuova Littoria I want to convey my attachment to my region. Every black band should have a "regional" character, talk about its own folklore, its own local and national history."

↳ As you may well know, the N.S. scene it is quite active and thriving, although I think it remains and will remain – thank goodness! – always reserved for those few individuals who, through faith and association of common views and values, manage – without any prejudice – to grasp what is good. What is your opinion? Do you follow all this in a particular way, or do you somehow also embrace other markedly more traditional subgenres/philosophies of black metal? Aetherion - "As you specified, you have to take what's good in the NS scene. And immediately aside from the fact that in this scene, at times one perceives more of an intent to capitalize on National Socialism and Fascism, than to truly embrace the proposed lifestyle, there are also many projects that are not material for aesthetic fanatics NS, but true Black Pearls, artistically, culturally and spiritually speaking. Under the genuine wing of the NS scene perhaps, there are those who are in fact the true expression of black metal and what remains of those ideas today. Having made these clarifications, I follow the NS scene quite a bit, especially the trend concerning esotericism, there I have had the opportunity to meet figures of enormous importance, who have considered themselves not only guides, but on some occasions, also patrons. From my experience, however, I firmly believe that it is precisely the projects that are not positioned in any particular scene that are perhaps the most interesting, bringing innovation not so much in the way of making black metal, but in the attitude and atmosphere proposed, given that it is precisely the atmospheric and sensorial component that makes a project particular or not. I don't think there is any need to pay particular attention to forcefully fitting a project into a scene and/or giving it a label. I only contradict myself by saying that, out of a stance, I will always refuse to listen to openly anti-fascist bands." Astura - "black metal should be something reserved for an elite of listeners. The NSBM scene is the best in this respect compared to other subgenres. There are some types of people with whom we don't want to share anything in this world, let alone music! So a genre like NSBM remains accessible only to right-wing kids or at least intelligent enough to not have problems and enjoy good music... it's a truly beautiful reality".



↳ What are your favorite bands and why? *Aetherion* – “There can be two reasons why I appreciate a band, so much so that I prefer it to others. For the particularity of the project or for the influence that project has on my projects. Starting in order, *Midnight Betrothed* are one of the most particular bands to come out recently, theirs is an uncommon way of making black metal, it has already been done in the past by bands like *Dornenreich* or *Obtained Enslavement*, but basing all the writing of the riffs on the piano forte is precisely their strong point. Another project that I really appreciate is *Woods of Infinity*, which has always stood out for its non-canonical and personal writing, also tackling controversial issues with lightness, almost as if to make the topic treated unreal and purely metaphysical. Projects that greatly inspire me are *Abigor* (especially in their masterpiece *Nachthymnen*), *Absurd* in their writing strongly anchored to the RAC and Oi!, but also for their pagan and folkish atmospheres.” *Astura* - “Every week I mostly listen to a lot of demos from emerging bands, I'm a big supporter of new bands! but I'm a big fan of *Via Dolorosa* and *Goatmoon*. But the most important band is *Bathory*. I learned to play black metal by listening mainly *bathory*. Both in their extreme period and in their Viking period.”

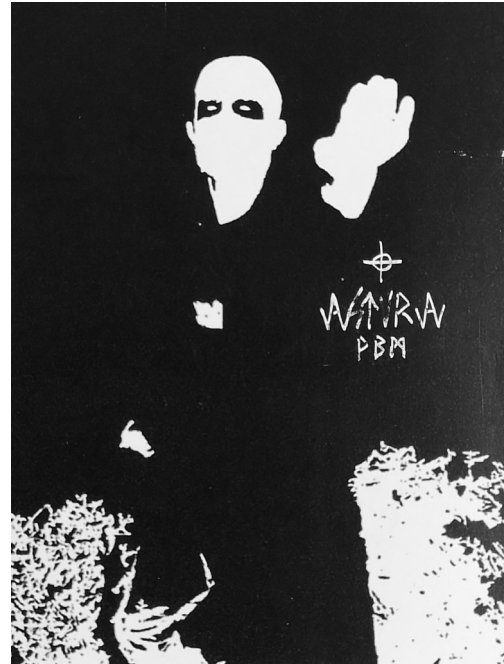
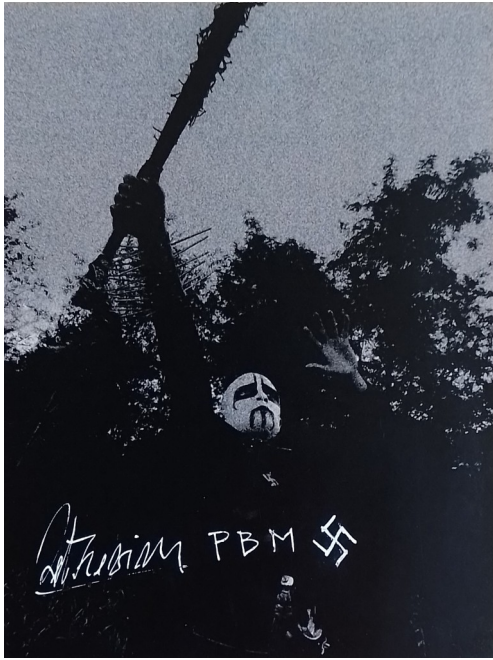
↳ I think that in a genre like black metal, music as a style minimally covers everything that lies within it. I therefore consider the approach and the essence of what one is very important, much more so, a phenomenon that transpires "metaphysically" speaking in one's artistic expressions. Where do you draw inspiration from for your lyrics? *Aetherion* – “Create an image in your mind, a story, try to perceive the sensations, to feel everything on your body, let everything describe itself, let everything be created in the moment. This is how I write, describing sensations and describing my imagination, sometimes describing realistic images, sometimes transcending into the metaphysical dimension. Depriving a text of a structure and consequently making it progressive is, in my opinion, the best way to give depth to a story.” *Astura* – “in the new littoria I am always inspired by Nature and local and European history.”

↳ Could you therefore at this point, explaining the reasons, propose in detail a series of individuals/philosophers/personalities dear to you, sources of ideological and musical inspiration? *Aetherion* – “As already mentioned previously, I owe a lot to my paternal grandfather, who with his stories and the activities that we often did together, contributed to bringing me closer to fascist ideology at a more mature age, especially to that fascism of first now, which was a romantic form of revolution, heroic and anti-heroic, reckless and tenacious which could be considered a form of soul in itself. The love for adventure and the curiosity for everything that is occult to normal eyes then also pushed me to a passion for music, having lived among musical instruments, concerts, musicians, etc... I began to perceive that the environment as a fundamental part of my person. In the way I write the lyrics I mainly refer to romanticism, but in classicist realism as regards the way of describing certain sensations or recreating some particular atmospheres.” *Astura* – “Without any doubt I would talk to you about *Quorthon* by *Bathory* for several reasons. The first records are the basis of what would later be black metal, in terms of musical style and themes. The subsequent records were the beginning of Viking metal. Now, I'm Italian and honestly I don't care about talking about the Vikings. But I always appreciated how he dealt with the themes of his land and its history. I wanted to do the same. So he was a great inspiration for me, years ago, to start composing the first riffs and writing the first songs. Furthermore, *Quorthon* has always taken care of all the compositions in *Bathory*, even becoming a one man band. Like him, I have always preferred to take care of everything and not do a project with multiple musicians.”

↳ How much does *Xal/Nuova Littoria* have in common with: Satanism/Paganism/Christianity/Fascism/Current Politics?

Aetherion – “As regards *Xal*, there is no trace of Satanism/Christianity/current politics, but there are pagan and mythological elements that surround my works, I often refer to Italian pagan concepts as an expedient to also talk about other than that it is on the same level. Speaking of war I also talked about Fascism, especially in my first EP “*Mos Maiorum*”, less markedly in “*Sol Invictus*” and also in “*Ode to The Eternal Heroes of The White Race*” I dedicated songs to Fascism and the National Socialism, supporting the Spiritual War for Truth.” *Astura* – “in the *Nuova Littoria* there is no Satanism or Christianity. They don't interest me. However, I don't consider myself anti-Christian. For the rest I'm doing some research on the ancient pagan deities of the Italian peoples to write a song. As for Fascism, it is an important piece of Italian history and fundamental for the redemption of the *Agro Pontino*, which is the main topic of many of my songs. Current politics doesn't concern me.”

↳ Do you believe in the Italian underground scene? In your opinion, is there cooperation between the bands - assuming that it is useful/essential to collaborate and support each other? where did the idea of creating a circuit of bands based and defended by the same effigy come from? *Aetherion* – “I believe in the prolific underground, but I prefer to keep out of any scenes. I gladly accept cooperation between bands, in the form of splits or underground labels that support the underground, but I keep away from any “undergrowth” that may arise. Despite being co-founder of the label *Pontinian Black Metal*, I prefer to keep myself aloof from active participation in the scene, via social media or otherwise. My support of the band circuit is purely practical. I listen and therefore publish under the PBM only what I consider truly valid.” *Astura* - “I'm very enthusiastic about the new scene, and I'm always in contact with many artists like *Lord Lupus* from *Kommando Thule*, *Noktvrn* from *Popolo D'Italia*, the guys from *Necrofrost*, *Ulvez*, *Grimdar* from *Utterhholz*, *Die Gloke*, *Wershofen* and the guys from *Latin*. Being mostly ideologically similar bands we feel the need to communicate and create a scene. If you pay attention, in 2022 demos and albums of several projects that are geographically distant but very similar have been released... now a lot of Splits are about to be released, the *Unterhholz / Xäl* split has recently been released, or *Grimdar/Popolo D'Italia*, which are all excellent split..I just call it the “new scene” and PBM was instrumental in bringing all these bands together. Every week lots of kids send us their demos and we try to sponsor and publish the bands they deserve.”



↳ Do you like the live dimension, do you go to concerts? What is your position on this? Would you like to perform on stage? *Aetherion* – “I’m not a fan of the live dimension, I’ve been to a few concerts, and it’s difficult to think of being able to participate in any events in the future. I don’t experience crowded environments with pleasure, and especially environments where different ways of thinking and not thinking come together (I’m talking about many subhumans, drug addicts and alcoholics). Performing with one of my projects or being part of a group wouldn’t displease me at all, I admit it. Having a one man band, unfortunately, limits the possibility of creating a stable live lineup, but I don’t deny that one day it could be realized as a project.” *Astura* – “I don’t leave my town often, so I haven’t seen many concerts, but on some rare occasions I’ve been to Rome or Latina to see some bands. I would like to do some concerts with *Nuova Littoria*, but it is very difficult.”

↳ Are you an active part or do you support/defend the positions of any "political" organization in the area? *Aetherion* – “I am not an active part of any political organization in the area, for reasons of time but also lack of interest in political life. I support some ideas of some organizations, but in a completely private way.” *Astura* – “I am not part of any movement but I respect all the groups that are committed to the area and bring forward good ideas. I learned that there have been initiatives to help some families in need, and others in favor of the environment. I think that’s a good thing.”

↳ Could you tell us about your parallel projects, and what elements differ from your main creation? *Aetherion* – “My secondary project, *Eerie*, is a darkambient project where I try to tell stories through sounds, without writing them or explaining them anywhere, you can listen to the first demo on YouTube, where in the second part of the video, there is the back of the inside of the cassette produced by me with the PBM, well, on the back there is an image, depicting a scenario, a panorama, through the titles of the songs and through the songs themselves, the listener can imagine a story, or he can simply try to live that image with sounds, it is a concept album, without a predefined concept.” *Astura* – “in *Storm SS I* play together with *Aetherion* and *Mogoroth*, mainly I take care of the lead guitar and some lyrics. With *Morgenlight I* made a small black metal fantasy folk record recorded entirely on cassette. From 2019 to 2022 I played in the *At The Twilight* project, I released 4 small raw black metal albums. Now I only deal with *Nuova Littoria*.”

↳ What are your plans for the future? Is there any plans to release your debut album? Will you take advantage of a good opportunity to record in the studio in a more professional way? What should we expect? *Aetherion* - “There are two splits scheduled this year, one with the duo *Unterholtz*, to be released in cassette format in a few months, with a date still to be defined and another with *Astura* and his *Nuova Littoria* project towards the end of the year, which perhaps will see the light with our first vinyl production with a 7". There is also a special reissue of my EP trilogy “*Ancestral Sacred Tradition*” planned, by the Mexican label *Atolinga*. It will be a bundle containing a handcrafted wooden digipack, a shirt, a patch and a flag, limited to 33 copies, there will be “*Mos Maiorum*”, “*Sol Invictus*” and the most recent “*Ver Sacrum*”. For the moment, I don’t think I can announce any debut album yet, but if there is an opportunity, it will certainly be a more refined production and will be recorded in the studio”

Astura – “With *Nuova Littoria I* plan to go into the studio next year. My goal is to record the first album professionally and with a lot of attention. The album will be called “*Pontinian Black Metal*”, it will probably have 8/9 tracks. It will be an album dedicated to the *Agro Pontino*, to the reclamations, to the cities of foundation, to the battle of the wheat, but also to the folklore of the most ancient areas. But I’m in no rush to make it happen. For 2023 I have another demo planned, and some split albums.”

↳ Having reached this point, I would like you to make a summary of all your releases (Xal and NL) specifying in detail stylistic and musical characteristics, underlying philosophy and main message, going into the details of the individual tracks if you think this is important. I expect good things, so I’ll leave the word to you. *Aetherion* – “The *Xal* project, as you already know, has existed since 2018 under the name *Aetherion*, my current stage name. During the years 2018 until 2021, the year of publication of “*Mos Maiorum*”, I only produced instrumental demo tracks and tracks which, once remixed, then became part of that first EP and first chapter of the Trilogy. Stylistically *Mos Maiorum* is very varied, offering six black metal tracks with different styles. The first track, “*Journey Into The Soul*”, is a very important track, I wrote it when my grandfather died, and it talks about the sense of weakness that one can feel in some moments of existence, to the point of wishing for death in

total serenity. That was the first and last track to talk about my personal feelings. Another track that deserves an explanation is "Minas Morgul" which initially had to be called "Tear On The Tombstone", because I improvised the instrumental one thinking about when I went to the cemetery clearing early in the morning, and on the tombstones there 'It was still the reasoning formed during the night, thinking that people would misunderstand the title, I called it Minas Morgul, because the gloomy and gloomy meaning was the same as that given by the other title. Pounding The Soil and Ascend To Triumph both talk about war, in the first I concentrated on telling the story of a very young platoon who sacrifices themselves for their homeland, for their children and for their god (always the homeland but in a more spiritual), in Ascend To Triumph however, death in battle no longer represents the death of the body or fear, but on the contrary represents Glory and Ascesis. In 2022, seven months after the first release, it's time for Sol Invictus, the second EP, the second chapter of the Trilogy, an entirely pagan and spiritual album (except for Wolfish Howl, which had actually already been written in 2020). In Winter Solstice the night of the Solstice is described as the ancients lived it, very much fueled by mythology. Thou Who Dwell The Landscape is the tale of the warrior/king who returns from the "death" and frees all his kingdom and his people from the oppression of the corrupt race, it is a reference to Miguel Serrano's theories on the return of the Fuhrer through the dissolution of the ice, this story is then resumed in the last track "Back To The Landa". In the last days of November 2022, without any warning, I decide to publish "Ode To The Eternal Heroes of The White Race". It is a short EP where I praise the deeds of three Heroes: Erebus and his sons, Aeneas, the father of our Race and the Waffen SS (as a single entity), and then conclude with a speech by one of the few survivors of the 33rd Waffen Grenadier-Division der SS "Charlemagne", who refuses to declare himself sorry for crimes he did not actually commit. "Ver Sacrum" was supposed to be released on December 20th, which was then postponed to January 5th. This is my fourth EP, third and final chapter of the Trilogy. Seven tracks, four of which are instrumental. Here I chose to dedicate myself much more to Nature than to anything else, especially to Nature as a Temple (in Ver Sacrum I), to Nature as a Destructive Force (Incandescent Rays Fell) and to Nature as a Mother, speaking of my land the Italy (Hesperia). I chose Ver Sacrum as the title, referring to the Samnite and Roman ceremony of Ver Sacrum, where the lives born during the spring season, the season of the rebirth of Nature and Life, were consecrated." Astura – "3 demos were released with Nuova Littoria. The first demo was released in June 2022. We gave away a total of 60 cassettes, also counting the reissue made by Imperialismo Pagano Produzioni, which I salute and thank. I will reprint it in the spring because there is still a lot of demand. The main song on the demo is "Pontinian Black Metal", a simple song about reclamation. The second demo comes out in November 2022 and was certainly better recorded, it has more structured songs. Always totally focused on the Pontine countryside. I recorded a second version of the track Hyperborea Pontina, and the track Storm over Tyrrhenian. Fast, black metal tracks, with Bathory-style guitar solos. The third demo was released on January 23. Very short. Fast songs. I was inspired a lot by War Metal, but also by the first 3 Bathory records. The main theme of demo 3 is World War II. It's an unpretentious demo. For the song Panzerkampfwagen I wanted to make a raw and violent piece about tanks. For Adlerstahl (Eagle Steel) I took some riffs that we had written for Storm SS, the song is dedicated to the famous Stuka bomber. Now I'm working on a fourth demo, with more melodic and longer songs than demo 3. the theme the main one will be the European people."

↳ To return for a moment to the topic of PBM as Label, I would like you to tell me something about other projects that have aroused interest, at least in my opinion. EERIE, MORGEN LIGHT, STORM SS, POPOLO D'ITALIA and above all Wershofen. Could you give me some detailed clarifications on this? Aetherion – "The Storm SS, like Eerie, are both parallel projects of mine, but in the case of the Storm SS, I collaborate actively with Astura and sporadically with Mogoroth, a friend of ours. Storm SS is a classic NSBM project, which sees war, anti-Semitism, the secret weapons of the Third Reich, etc. as its main topics... It is a project born mainly to hate those we hate but in a more playful way. A collaboration was recently born with the Mexican band "Dragon De Hierro", which will see us participate in a split, which we will publish in physical format with SS Produzioni. For the other projects, I will pass the word to Astura".

↳ Future releases by PBM label? Speaking of labels, I would like you to briefly introduce the birth, from what I have learned from you, of "Sangue E Suolo" productions... after that I leave the last word to you! Thank you!

Astura - As regards future PBM projects we are about to produce several bands: Sourcerior, a double synth project by a Roman boy, excellent from all points of view, Soulstab, a DSBM one man band also from Rome, Necrofrost, a duo from the shores of Lake Como, excellent black metal, Ulvez, a one man Heavy/Black Metal band from Lombardy. By the summer, several splits between the bands of the new scene such as Xal/Unterholtz, Popolo D'Italia/Grimdar, Nuova Littoria/Popolo D'Italia and Nuova Littoria/Wershofen will be released and published. As for Sangue e Suolo Produzioni, it is a new project that was born parallel to Pontinian Black Metal. Let's say it's a secondary label, dedicated exclusively to the bands of the "new scene" to which I referred before and to reprinting the old PBM works with greater quality. The scheduled publications are: People of Italy - War for the Homeland. (SS prod. 001) the first demo of a one man band from northern Italy with a very raw sound. Maximum respect for Nokturn. Excellent musician. Nuova Littoria - Demo III (SS prod. 002) which I have already talked about before. Utterholtz - Arisk Blut (SS prod.003) Demo by a band originally from Varese. Composed by Grimdar on all instruments and Dracul on vocals. Furthermore, with Sangue e Suolo Prod. we are moving to make the first vinyl copies of Xal and Nuova Littoria".





↳ Hello Lord Saèth'rëen, I don't know if this is actually your first interview. I say yours even if I'm actually only talking to you, but that's the meaning. To begin, do you want to explain the origin, growth and development of Lyssavirus?

"Lyssavirus was born as a natural evolution of an old project of mine called Agonia, which I closed due to my lack of interest and the decidedly obvious title. Agony focused solely on misanthropy, addressing it in a superficial and often excessively immature way, remaining confined to a limited and underdeveloped vision. Lyssavirus represents my maturation both from a textual and technical point of view. I wanted to go beyond the simple theme of misanthropy to analyze human wickedness from a much broader and more complex perspective. Instead of focusing solely on hatred of humanity, Lyssavirus explores the various aspects of human cruelty in all its forms. This includes not only feelings of hatred and contempt, but also concrete acts of violence and brutality. In the project, I delve into themes such as murders, genocides, sexual sadism, rape and all forms of cruelty. This project aims to be a journey into the darkness of the human soul, an exploration of its most hidden and disturbing folds."

↳ What does the monicker mean? What inspired you?

"Lyssavirus" is the scientific name of the rabies virus, known to be 100% deadly, I wanted to use it as a name to immediately expose what the main themes of the project will be, death and suffering, the end that EVERY single human must end up with on the face of the earth."

↳ I will be very frank; the new generations of young people are not offering much to humanity, both in the artistic field and much less on a human level. What does it mean for you, at your age, to make black metal in 2024? what would you like to say to those who listen to you?

"You're absolutely right, Black Metal is plagued by animals, or rather, bacteria that make Black Metal an inclusive genre, fun, a game. Black Metal is not this, Black Metal is hate, war, cruelty, nihilism and death. Today, the bands that are inspired by Black groups that have made the history of the genre (Mayhem, Bathory, Gorgoroth, Burzum, and so on...), often intend to become the Pink Floyd of Black Metal, completely ignoring the fact that Black Metal is a genre of pure elitism. I have also noticed a new wave of HUMANS incorporating electronic music into

Darkened Neoclassical (Dungeon Synth) or complaining about the elitism of the genre, they are worms who should be ostracized and killed. Answering your question, making Black Metal in 2024, as well as Power Electronics, Noise, Ambient or any "avant-garde" genre, means completely rebelling against the classical structure of "normal" music; What is considered innovation or rebellion today should be normal..."

↳ According to the information I was able to access, you have two demo tapes under your belt, "Lyssavirus" and "Promo 2023"; I really appreciated this last one very much, even though I didn't find anything original in it. However, I think of something that is at least inspired. Do you want to tell us about it? How do the drafting processes of a piece generally take place and who takes care of the main framework? Assuming the tasks aren't already divided equally.

"Promo Tape 2023 was an "experimental" promo, in the sense that we tried to experiment with Atmospheric Black Metal, which explains the unoriginality. I also tried to experiment with a less "bad" lyric, Possessed by Fear, it's about an extremely traumatized individual, who is molded into a shell of his old self, an empty shell, in constant anxiety and fear, who is plagued by nightmares and is unable to leave the house out of fear. A reality that many people live... In the first demo, I took care of the 3 main elements of the demo, the abrasive electronics, the vocals and the layout of the cover, while Dräyathén took care of the guitar, Thænebris took care of the busy with the synth on ??? and a friend of mine, G, took care of the piano pieces on the interlude and outro; on the promo, however, I did the vocals and mixing, Dräyathén did the guitar and the intro and outro synth, and Untërdräegen took care of the drums."

↳ From listening to your proposal and from what transpires from an image point of view as well as from the approach, I can broadly outline some particular influences. For example, I clearly find "grim" black metal influences from the French LLN, but I would like you to explain more about it. Musical tastes aside, where do you find inspiration for your lyrics? Is there something/someone, an artist or a thinker who has particularly influenced you?

"If any of our listeners haven't already figured it out, most of the Black Circle of Decadence is inspired by the legends, Black Legions Spirits. Danse Macabre has a lot of inspiration from Vlad Tepes and Mortuary Drape, while Lyssavirus is completely inspired by Belketre, Moëvöt and also Loth. While for the lyrics, they are all written by me, and my main inspiration is my imagination, each text is a bit like a story, from the side of a victim or from the side of an executioner, but they are all testimonies of human wickedness."

↳ A few days ago, you yourself sent me a package with some audio cassettes. Among these there are two under the name Lyssavirus recently released by your VBR Records, do you want to talk about it? What is it about? I haven't looked into it yet but I also understand that you like to explore other sounds, perhaps similar to black metal in a certain sense...

"I sent you two Advances, 2023 and 2024, the '23 Advance are two pieces that were supposed to be on the Leukemia Tapes up until now, a compilation that was supposed to be VBR002, but in the end I didn't release them for strictly personal reasons. They were demos that we recorded, and that no one but us will listen to. Instead, the '24 advance is my side on the Lyssavirus/Dracule von Tepes split, recently released on my label, Voidbound Records. It's mostly Harsh Noise and Power Electronics, with the exception of "Drigast" a song with a macabre history that few people know about, but just by listening to it, you can get an idea... For now I'm done with electronics, and in a few months, another Black Metal demo will be released."



↳ I have always lived, breathed and played in the underground. This is where new lifeblood comes and will always come, making it not just a musical genre. How is work going with the label? I know well that today it is not very simple and easy to carve out a small space for yourself, I personally really like the work you do, which is a 100% underground approach

"For now I haven't officially started selling my releases yet, as soon as the next release of Danza Macabre comes out (no spoilers!), I will make a Bigcartel, where I will sell Voidbound releases, distribution material and maybe even dubs of rare demos that I have in collection. And anyway yes, everything I do is done as if it were the 90s, I make the covers with collage, the cassettes are recorded analogically and I write the letters with an old Olivetti from the 80s, as I have already said, at nowadays, tradition, which should be normality, is revolution..."

↳ Leave your contact details if you want, and close this little interview as you see fit.

"Thank you for this interview, it was my first, I hope the first of many."

For more info, to order or to send me death threats, my contact is voidrex666@gmail.com"

BLACK DECADENCE AGAINST THE MODERN WORLD...!



Lyssavirus - S/T: Tape 7€ /CDr 9€

Lyssavirus - Promo Tape MMXXIII: Tape 5€ /CDr 7€

Lyssavirus/Draculæ von Tepes - Split Tape: Tape 8€ /CDr: 10€

Lyssavirus - Adv. Tracks II: Tape 6€ /CDr, 8€

voidrex666@gmail.com



▪ Dunkel Reich, Dungeon Synth/Dark Ambient from Sardinia. Do you want to briefly express the birth and development of this project? *"Greetings! Thank you first of all for your availability! The idea for the project was born in March 2022 although the Dunkel Reich project actually came to life in 2023 with the release of the first single."*

▪How many effective members does the aforementioned consist of, and what artistic weight does each of the members have? Who is responsible for jotting down the ideas on the topics covered that will metaphorically transform into music, and what are the sensations you want to express with it? *"The project initially consisted only of myself (Demoniu) being the founder but immediately after a short time Draugr, already an expert in synthesizers and with an ambient solo project behind him called Uglük, joined. We both work on composing, we put all the ideas together, we arrange them and finally we create the whole thing. What about the sensations we want to convey... our only intent is to catapult our listeners into another world, we want them to embrace our dark, slow and at times melancholic atmospheres and settings."*

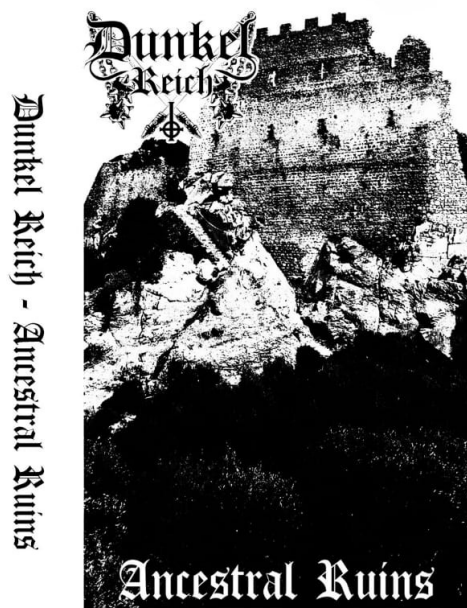
▪The Dungeon Synth is considered by many to be the genre "for those who can't play". Never before has such a superficial banality as this been expressed. How do you respond in this regard? Let's assume that someone needs a tip, what type of instrumentation is needed, at least basic, to be able to get started with the genre and therefore be able to compose? *"I am, or rather we are, in total disagreement! It's true that Dungeon Synth is a more niche genre and more "simple" to play and I mean simple because all you need is a good keyboard and a good digital program, you don't need a lot of equipment to be able to play Dungeon Synth, but you have to however, having inspiration and clear ideas is a genre that must flow through your veins in order to create those settings, those sounds, that magic that reaches its listeners and lovers of the genre directly."*

▪I would like you to write a bio on the work done so far; singles, demos and in which formats. You yourselves, as I understand it, independently manage the production and distribution of your music... *"As mentioned before, the Dunkel Reich project comes to life with the release of the first single The Birth of the Dark Kingdom, initially released only in digital format in September 2023, consisting of only two tracks, in November 2023 we released the first official demo Ancestral Ruins, initially in digital and then a first tranche of 12 pieces in CD format which sold out, 14 pieces in tape format from the label Etica Aria Prod. and to finish a second tranche of 15 copies that we are still selling, after two months another single Marching Towards Victory comes to life, also initially only digitally and to finish then two split albums one with Lord Lupus (The Alliance of the Ancient Kingdoms), Dungeon Synth solo project from Abruzzo, released in tape format by Ordine Pagano Italico and digitally (in the future we are also thinking of printing some copies in CD format) in March 2024 and the other with Necropsyum (A New Era of Darkness and Black Blood), one man Black Metal/Dungeon Synth band from Brazil also released in March 2024, only in digital format (also for this split we are thinking of making some copies on CD), before I told you that the singles initially we only released digitally for a reason, we thought about creating a sort of compilation that would include both singles, currently only in CD format, which we are still printing and selling, to conclude I'll tell you that we are working on our first full-length, but we still don't know when it will see life. Anyway yes, you said it right, apart from the tapes, as far as the CDs are concerned we self-produce with our label Inferru production, we decided to make raw and home-made stuff, we don't mind going with big labels, we don't care about the money, we it only matters that we make Dungeon Synth and that our music arrives directly and transmits something to those who listen to us."*

▪Topics aside, what do you think a genre like yours should "go back to"? What topics should it specifically address? What were the projects that influenced you the most? *"I have always considered Dungeon Synth as a genre that recalls the Middle Ages, darkness, manages to create surreal atmospheres, I only started listening to this genre seriously just over three years ago, both Draugr and I have been listening since we were kids, mainly just Black Metal, NSBM... but we immediately fell in love and got carried away by this music, in fact the bands we were inspired by were mainly Burzum, in the Ambient era, but also Forlorn Kingdom, Thangorodrim, Depressive Silence, A Letter for Carmilla, for its very*

melancholic sounds, Vanishing Amulet etc...these are mainly the bands I listen to the most and who gave me the inspiration to create the Dunkel Reich project!"

▪As a last question I ask you: do you think Dunkel Reich could evolve into something else in the future? What will be your next moves? The last word and greetings are yours - "We firmly think that Dunkel Reich will remain a Dungeon Synth project, as I told you before we have the full Ancient Spirits of Warriors in development and our intent is to include scream as a novelty, but we are still working on it. What to say! Thank you for this interview and for the wonderful opportunity you gave us, both from me and from Draugr, we thank those who support us, those who bought our works and those who believed in us! Support the Dungeon Synth, support true Black Metal and the Underground! Fuck fashion, fuck trends and fuck the modern world! We don't need this scum! HEIL DARKNESS!"



GRIMDAR

↳ Grimdar, is the nom de guerre behind your numerous projects; Grimdar, Unterhholz, SS DonMilani, Varesine Waffan, Thulean Werwolf, Herrenrasse, Morgoavh; now Jugend and also Mauhúr. What does making music mean to you? I notice a notable variety in your proposals. We move from the rawest black metal to the most atmospheric tones, to move on to dungeon synth. . . (Grimdar)

"Making music in my opinion is expressing yourself, it's sending your message, or putting anything behind it, as long as in the end it's yours and comes from you, the change in sound is due to the various influences I receive, and the various messages I want to express, I wanted to separate everything into different projects because I didn't find much sense in having a single project with a thousand different sounds and a thousand different concepts artistically and musically; making music for me is nothing big, I don't get any advantage, in the end it all started out of boredom and because I was inspired anyway, it's love and hate, I can't say if I like it or not, or if I like it because I can't find something else that satisfies me as much as creating music"

↳ as mentioned above, your projects are truly countless, so much so that even I sometimes struggle to understand something about them. Can you tell us which projects are now closed and what you will continue to carry forward and why?

"The closed projects are definitely Thulean Werwolf (Herrenrasse) simply enough with the "sketchy" and the lack of seriousness in the projects, furthermore to these I can mention Morgoavh and Sexual Sesso, pending projects I simply don't have enough ideas, furthermore I preferred to concentrate on projects much more serious, like the latest products, obviously I'm talking about Wurrzag which is much more elaborate than the other projects, but in addition to TW and HR the other projects remain on hold."

↳ What are your main influences, whether musical or ideological, and how did you discover the supreme art of black metal?

"My influences in the musical field I would certainly say Emperor, Seigneur Voland, Nazgûl (Italy), Satanic Warmaster, Burzum, BloodLord and finally Goatmoon, for influence I certainly cite Warhammer 40K, Warhammer age of Sigmar, Tolkien, Heartstone, and some books by fantasy and otherwise that I have read; I discovered black metal by chance, by hearsay, and the commercial music that went to clubs."

↳ In some of your main projects, to which I wanted and was able to give space - deservedly - with the production and distribution of some "productions" in audiocassette format, you are the only creator and composer. What does it mean to have to manage all the resulting aspects? From compositions and recordings of multiple instruments through thematic aspects to lyrics; but also sometimes even the aesthetic/graphic aspects of your works...



"Managing everything in my opinion is the maximum expression, even for Unterholtz which is also managed by Draculae Von Tepes (as vocalist) I took part more, I think that the imagination is very important in music, I love to convey everything I have inside in the music, I would prefer to manage everything even with difficulty, my music is my form of expression, to record everything I feel comfortable even just in my room, with a microphone, a computer, a keyboard and I am good at recording, writing lyrics is also very vague, they are lyrics made on the spot, I don't write them except for Mauhúr, the rest is just turning on the microphone and standing in front of it, I put a theme in my head and sing something that has a reference to it, so they are completely improvised, in short I don't really want to waste time on them, just mention Varesine Waffen in which in one track I literally said "Due, Cinque, Quattro", the seriousness obviously depends on the projects."

↳ When I approached my label about you for the first time, I remember with great enthusiasm the first listens of "The Aryan Lands" by Thulean Werwolf. In my opinion the best of the three demos released under this moniker.... the project, as you announced, resulted in a prologue and therefore in the closure of the same, but at the same time in the start of another, (or at least of a name change, as you announced if I remember correctly) to Herrenrasse. Is it a continuous search for identity, given your young age or what?

"Thulean Werwolf was born as an NSBM project that praised war, Herrenrasse would be an attempted way of giving it more seriousness, it ended up that I didn't like either of the two names and either of the two ideas, the change from Thulean Werwolf to Herrenrasse certainly mentions personal growth, because praising the war achieves little."

↳ How is your personal artistic process evolving? Do you want to tell us about Jugend and Mauhúr? What characteristics distinguish these two identities from the rest?

"The artistic process comes and goes let's say, Jugend is an nsbm project that wants to make what has already been done a little more serious, nothing special, Mauhúr is dedicated to books or chapters of them that have struck me".

↳ I know that one label in particular is distributing some of your works. Can you go into specifics?

"At the moment I should have 2 labels that are working on my projects, only one makes itself heard and the other doesn't seem to want to do anything"

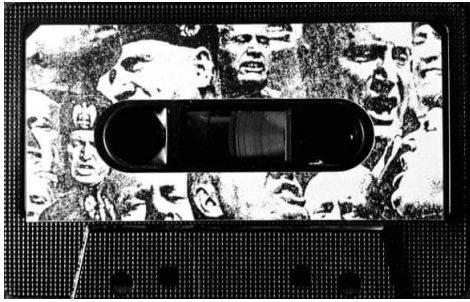
↳ Unterholtz, as announced before, is one of your numerous parallel projects. I myself wanted to produce and distribute your demo tape "Arisk Blut". I find the latter to be really excellent, at least mainly as regards its intent and its structure and idea. NSBM without many frills.. I hope for the latter it's just a break, and that you can somehow fish it out. In any case, can we consider the National Socialist weltanschauung as the guiding idea of your valorizing essence and the basis of your entire existence?

"Unterholtz is pending because I need the availability of Baron (Draculae Von Tepes) as a vocalist, without him it would make no sense to carry on the project and it would no longer be Unterholtz, furthermore with this project some albums have been released with the music that it was left aside / unfinished, so as not to leave it forgotten; terms like Weltanschauung are too complex and unknown in my opinion, and now the terms lose value over time, Arisk Blut however is based on the progress of the war, which we tried to give a strange and distorted sound which symbolized the esoteric behind national socialism, and also indicated a sense of "madness" generated by anger"

↳ What will be your next moves? Close the interview however you want.

"My next moves with music will be total improvisation, what I manage to procreate musically during boredom will become the fruit of albums, the ideas will end sooner or later, the holes will arrive sooner or later, instead as a next personal move, I would definitely say to find myself a job, because black metal doesn't pay."





ETICA ARIA PRODUZIONI - LABEL AUDIOCASSETTE ARTILLERY

- EA-001 - Die Glocke (IT) - "Die Glocke" - Demo Tape - [2023] - available (black metal)
- EA-002 - "Incandescent Rays Fell", 4 Way Split Cassette With Xäl/Storm SS/Eerie/Morgen Light (IT) - PBM circle [2023] - not available now (black metal)
- EA-003 - Nuova Littoria (IT) - "Demo II" + Bonus Track (Demo Tape) - [2023] - available (black metal)
- EA-004 - Thulean Werwolf/HerrenRasse - Split Demo, Epilogue/Prologue - [2023] - not available now (Black Metal)
- EA-005 - Morgoavh (IT) - "I Am The Gnome Hunter I" - Demo Tape - Dungeon Synth - [2023] - not available now
- EA-006 - Xäl (IT) - "Ode To The Eternal Heroes of The White Race" - reissue + Bonus Track - EP Tape [2023] - available (black metal)
- EA-0/07 - Varesine Waffen (IT) - "Pure Lumbard Blood" - Demo Tape black & white different two version - [2023] - available (black metal)
- EA-008 - Grimdar/KalteSStein (IT) - "Era Vulgaris Fur Hitler" - Split Demo [2023] - Sold Out (black metal/noise/ambient)
- EA-009 - Schutzstaffel (BR) - "Ein Reich, Ein Führer" - Demo Tape (Reissue) [2023] - last copy (black metal)
- EA-010 - Unterhholz (IT) - "Arisk Blut" version "14" - Demo Tape - [2023] - Not Available Now (black metal)
- EA-011 - Nuova Littoria (IT) - "Demo II", white version - Demo Tape - Reissue [2023] - last copy! (black metal)
- Self Produced - Oscuro Pipistrello/Xäl - Split Tape - [2023] - available (black metal)
- EA-012 - Dunkel Reich - Ancestral Ruins - Demo Tape - [2023] - available (Dungeon Synth)
- EA-013 - Lord Einsamkeit - Eternal Suffering- Demo - CD'r 3" version with mini dvd case, sticker and insert- [2023] - available (Dungeon Synth)
- EA-014 - Razzia - Demo '89 - Demo Tape (Reissue) [2023] - available (Rac/Oi!)
- EA-015 - Xäl - Deva Unt Asura - CD'r 3" with mini dvd case - [2023] - available (black metal)
- EA-016 - Lord Einsamkeit - A Most Certain Death - Demo Tape (Reissue) [2023] - available (Dungeon Synth)
- EA-017 - Storm SS - Adlerstahl- Demo Tape - [2024] - available (black metal)
- EA-018 - Night And Fog - The Forest Of The Black Sun- available (black metal)
- EA-019 - Xäl - Deva Unt Asura - Single Audio Tape Format - Available (black metal)
- EA-020 - Thule Volk Deutsche Mysticism- Demo Tape (Martial/Ambient/Black Metal) - available
- EA-021 - Thulean Werwolf- Me ne Frego - Demo - (Black Metal) Available

IN ARRIVO:

-VOIDBOUND RECORDS RELEASES (ITALIA) – Audiocassette Format

-OPFERDOLCH DISTRO (CILE) – Audiocassette Format





Etica Aria
Produzioni

